



[Over the vast without, trifurcate the landscape into a city, a forest and a narrow gorge at the middle. The gorge is the dialectical bifurcation of the abyss into its asymmetrical fibrations which appear as two facing precipices without upper and lower bounds. Counter-intuitively, one side extends to the city and the other to the forest. Sky is pervasive, extending from the low to the high. A river, with two streams in one, is flowing between the city and the forest, carrying residues of form and structure in both directions. The spatial abrupt that the gorge has carved into the scenery is mitigated by a goat climbing up and down the cliffs, jumping from one side to another, knitting vertiginous precipices of the gorge together. As the goat is systematically descending into the all-pervasive and transparent sky – an unmisted depth by all accounts – it disbalances the equilibrium between the city and the forest, provoking a dialectical generation that soon expands to the domains of culture and nature:]

Nature

From the perspective of nature, the scission between nature and culture is illusory and fictitious. The relation to nature is but the relation of nature as an unbound modal plenum to itself, that protean continuity that osmotically weaves between all its modal instantiations, the generic and the particular, the global and the local, interpolating differentially between a man, his goat, the exchange market of milk to money, the unseen snake under the bushes and the lioness of the desert who stalks them in silence. Every form, object, horizon of thought and product is differentially loosened within the continuous self-reflexive field of nature whose gestalt-conservation undergirds and conditions all local incompatibilities. Every derivative of nature (a hitherto unthought difference) is infinitesimally overlapped by another derivative or instance of nature's self-position. Nature is a smooth manifold whose unbound differentiability is a warrant for a non-local asymmetry between the global and the local, universal and regional parameters. What locally appears on the smooth manifold as a man is in fact a non-man, a goat and a lioness interpolated by innumerable derivatives and species. It is through the basal continuity between its differential derivatives that nature asserts its protean continuity in each and every discrete quality, form and structure. Nature in this sense is simply a function encompassing all modal, structural, qualitative and formal derivatives. The configuration of each idea or the cohesion of each form rests upon the smoothness of differential derivatives which constitute it. The finer the derivatives, the more cohesive the form. But the differential smoothness means a progressive march toward remoter – that is, farther and more detailed – derivatives. Accordingly, in the abyss of nature, the cohesion of a local form, structure or idea is maintained by that which has the least affinity with it [glue ≠ the common]. One can say that nature constitutes its local fields counter-intuitively: the cohesion of the man, the goat or the lioness is not only determined by derivatives and infinitesimal latitudes of forms with which they have the least in common but also by residues of forms, ideas or structures which are never thoroughly eliminated or assimilated in transition from one derivative to another. In that sense, the man, his goat and the lioness are encompassed by a convoluted line – a curving curve – wherein their derivatives are interpolated by nature and their residues infinitesimally impregnate one another. It can be said that nature connects the man, the goat, the lioness and the hypothetical snake by what is not common to them and that the transit from one to another is always a matter of incomplete transfers, residuation and descent into the remotest derivatives. Morphogenetic fields of the man, the goat and the lioness are simultaneously the locus of their construction and points of singularity, meaning and organization. As what expresses relations to the universal and smooth field of nature through global and local forms, morphogenetic fields are constituted of nested organizations and fields, different relations to and conceptions of space and time, entanglements of components and non-intuitive levels of interaction between different or incommensurable levels of organization. Accordingly, morphogenetic fields are sites of chimerization where integration and differentiation,

Culture

From the perspective of culture, the scission between culture and nature is definite and necessary. The relation to nature is but a ratio of separation from it (reason), that rational relation (of ratio) that distinguishes the man from his goat, money from milk, epistemological navigation of the desert of nature from the predatory stalking of the desert lioness. The rational separation is not of an ontological nature; it is an epistemological one. The task of the rational scission is to sharpen tensions between thought and nature and accordingly, in a circuitous way deepen the synthetic scope of thought implicit to such tensions and broaden the horizon of navigation through which nature can be asymptotically approached. One can say that separation from nature is a necessary illusion whose construction is essential for providing the rational subject with an epistemological vantage point into a nature whose abyssal scope is not a-priori given. Just as a mirage that lures the observer toward outer edges of the available horizon and further into the desert, the rational scission is a semiotic and perspectival epistemic marker that beacons the subject toward frontiers of the horizon and in doing so, it expands the landscape of navigation by procedurally eroding its borders into the open. It is reason as a relation to nature – that is, a ratio of epistemic separation from it – that binds the infinite desert of nature with great and flexible epistemological hinges and converts it to an approachable landscape endowed with necessary epistemic mirages and vanishing points through which the horizon of navigation – the germinal labyrinth of modern knowledge – can be coherently but endlessly expanded. The epistemic hinge not only acts as a non-trivial sign '=' in the formula 'Nature = Culture' that simultaneously separates and joins nature and culture but also as a compression-dispersion device that unravels nature into its cultural fibrations and compresses cultural dimensions to reconstruct the scope of nature. By grasping nature's intensive expanse as local orientations distributed over extensity ' $N = N_1 + N_2 + N_3 + \dots$ ', the epistemic hinge allows for an extensive and disenchanted, procedural and multi-modal encounter with nature. The qualitatively homogenous expanse of nature is grasped through local degrees (gradations) or cultural dimensions which are not given but constructible and accordingly, they involve decisions regarding orientation, methods and rates of traversing various gradations or dimensions. The compression of cultural dimensions – or in other words, nature's epistemico-performative local orientations – is the core principle of cultural chimerization. Culture is constructible and not given, so are its chimeras. In this sense, chimeras are compressions of cultural dimensions. Brought about by epistemic hinges or ratios of separation from nature, chimeras are configurations of culture designated with the task of 'broad expositions of nature'. Through these procedural expositions of nature, the man is not only entitled with rational norms with regard to himself, the goat and the lioness but also for the first time becomes capable of abducting the hypothetical snake, thus expanding the horizon of navigation qua knowledge beyond available observables into the realm of ignorance-mitigating hypotheses. The dialectic of dispersion and

incomplete transfers and perpetual residuation, nesting and superposing of topologies allow for modalization and localization of nature into its locally vague and intrinsically complex structures, or chimeras. Imagine the gamespace of Dungeons & Dragons games – that is, the fathomless dungeon – as the simulated representation of the so-called garden of nature. It is a dungeon with multiple levels with counter-intuitive links (one way shafts in the ceilings, staircases, hidden teleportation traps and randomly generated portals) between levels, different layers of organizations and parameters of interactivity distributed on and across each level, local obstructions (un-navigability), singularities (level change) and cascades of symmetry breaking (branching of the level). Insofar as the player is but a local profile of the gamespace itself – namely, the dungeon – the chimera can also be understood as the entanglement of the player with the gamespace or the multi-leveled dungeon. The morphogenetic field or chimeric zone is the extension or the itinerary of the player in the dungeon, through the garden, the slime pits, the shoals, the tomb, the crypt, the vestibule of hell, tartarus and the abyss. In this sense, the man, the goat and the lioness as different player classes express partially stabilized forms and concepts of their respective entangled itineraries in the gamespace, morphogenetic fields or sites of chimerization. We can thus say that the man, the goat and the lioness are contingent by-products of chimeras, not the other way around. As far as nature is concerned, it is the chimeric composition that precedes the stabilized form or discrete fields. The stabilized form is, therefore, non-trivially continuous and orientationally entangled with space. The man and his goat are chimeras endowed with a limit function. They do not imply unification of forms but nesting of organizations and integration of (residual) forms and differentiated structures; hence, rather than characterizing a concordant unity or an equilibrium, they emphasize insurmountable internal tensions and incomplete transfers. A modern definition of coherency and stability is neither reconciliatory nor tension-free, it is simultaneously that of plasticity and internal perturbation. Whilst the nesting field of chimeras regulates the man and the goat according to the global scope of nature, the man and the goat integrate their chimeric structures within nature. Chimeras, accordingly, are vertical adjunctions that express the embedding of nature into its local fields and immersion of integral local fields within nature. In doing so, they highlight oscillatory passages from the global to the local and the local to the global. By exercising global-local embedding and immersion along vertical adjunctions, chimeras warrant global stability and local variation as necessary conditions for individuation of the man, the goat and the lioness. As limit structures of chimeras, the man, the goat and the lioness are tokens of ineradicable chimeric contamination generated by decay-gradients, residuation and nesting of forms, structures and organization levels. For this reason, from the perspective of nature, to be is to be a phantom chimera already. But in the end, cultural chimeras uncover natural chimeras as new observables. Nothing of nature is immediately given within the modern system of knowledge which should be understood as a system of navigation of concept-spaces endowed with universal orientation. Navigation, in this sense, is the labor of conception. It is the formation and stabilization of the concept as well as accessing it in different possible ways. Nature is shapeless and unapproachable, its chimeras are invisible to thought and not a-priori given in the system of knowledge. For this reason, it should be first conceived into well organized information. The well-conceived information is the concept. Knowledge approaches and navigates nature and its chimeras by way of concept-spaces. But it takes a navigation with universal orientations – that is, a navigation open to all global-to-local and local-to-global orientations – to adequately approach natural chimeras within each and every local field of nature. The cultural chimera is precisely a configuration for approaching or navigating nature through construction of dimensions and universal orientations. The epistemic hinge of reason that determines culture's ratio of separation from nature is merely a vanishing point that upon being approached fades away and is replaced by another vanishing point. Every vanishing point opens an epistemico-performative horizon in which navigation and understanding, doing and thinking, synthesis of degrees and analysis of discrete moments are inextricably entangled. The basic schema of the epistemico-performative horizon is a vanishing point that compresses various local orientations within its oblique arms and opens a perspective operator within the horizon. But within this horizon the synthesis of local orientations and cultural voices is not a matter of trivial addition and simple

compression that underlies the construction of cultural chimeras is by no means a simple matter of additive composition of various cultural dimensions together. It is instead a configuration that accentuates the oblique approach of culture to nature and even more importantly is endowed with a definite horizon. Without the obliqueness and the horizon, the cultural configuration is merely a trivial approach to nature since it is obliqueness that guarantees the procedural unfolding of cultural constructions required for navigation of nature and it is the horizon that prevents slippage into indefiniteness or illusory clarity, the mysticism of the generic and the myopia of the particular. Chimeras then can be said to be configurations in which incommensurable cultural dimensions are put into definite perspectives (horizons) in oblique fashions. Here the oblique means procedural – a line that enables a transversal leap from one cultural dimension to another, from one degree of dispersion to the next, all this by means of coupling the intensive field of nature with extensive dimensions of culture, entwining verticality of the former with horizontality of the latter, forcing a hinge between dispersion and compression. The obliquity and the perspectival horizon present chimeras as unfolding continua through which the landscape for navigating nature can be expanded. Without chimeras, culture is but a soup of discrete perspectives and stingy fields of analysis whose synthesis corresponds to the ambit of their doxic priorities and internal affordability. It is the 'chimera as a cultural continuum' that functions as a lossless information transport between disparate orientations and dimensions of culture. The body of cultural chimera is, to this extent, a parallel transport for carrying information along cultural paths in the manifold of nature which is equipped with affine connection. In the wake of chimera, the formula 'Nature = culture $a + culture b + culture c + \dots$ ' as the principle of chimerization is finally deciphered and its rational coherence is rediscovered in the body of the chimera. The dispersion of the left side of the formula to the right side brings about the possibility of the compression of the latter into the former. In other words, decompression of nature into its constructible and epistemico-performative local orientations, namely, cultural dimensions is an oblique act of exposition of nature that forces a pendulation – going back and forth – between thought and nature. The body of the chimera displays the growing range of these pendulations which in each oscillation demand more complex decisions involving broader fields and thus, new dimensions and orientations. By continuously widening the field of pendulation, the ratio of separation or the epistemic hinge expands the landscape of navigation and exposes yet uncharted territories while perpetually relocating and revising the available navigation routes and addresses within the widening field. The chimera, therefore, constantly alludes to new and alien dimensions and plants epistemic cues in the cultural landscape for the speculative navigation of nature.

juxtaposition but a configuration that gradually unravels degrees of the horizon and alludes to new dimensions as the horizon is traversed. The culture of modernity epitomizes the epistemico-performative horizon where incommensurable cultural dimensions and orientations are translated to rates or gradations of the horizon. By moving across and along these degrees and gradations what is achieved is not a confusion or a pandemonium of cultural voices but a definite horizon whose unified scope is procedurally built and at the same time, is gradually replaced by the self-reflexive and impersonal unity of nature. Culture of modernity is precisely a complex mode of navigation that arranges disparate voices and orientations as rates and degrees. It turns the horizon of culture into a horizon of speeds and acceleration (synthesis of rates) that must be actively engaged and performed. The accelerative culture of modernity is a full-fledged program of acceleration through which the horizon ceaselessly alludes to new dimensions and acceleration – the epistemico-performative spirit of the modernized culture – operates as a synthetic operation over incommensurable cultural dimensions and orientations. The agoraphobia induced by the so-called crisis of foundation is overcome and a systematic acceleration out of this world is embraced. Yet since there is no difference between this or that world (the Newtonian Revolution), the accelerative allusion to the outside of this world is simply a navigational tactic, a vanishing point for expanding the horizon further into the abyss.

The modern chimera is no longer a static composition of various cultural orientations, it is an accelerative arrangement of disparate and incommensurable cultural elements and voices. Its chimeric configuration does not render the incommensurable commensurable, instead it transforms incommensurability to contemporaneity. In acceleration, each degree, rate or local orientation becomes contemporary with all degrees of the horizon and respectively, with the vanishing point that contemporizes culture with the abyssal nature. Modern chimeras are sites of non-trivial contemporaneity that should be understood within the context of the continuum of nature where interweavings of universal continuity and contingency give rise to different expressions of local spatio-temporal continuity and respectively, alternative concepts of 'being contemporary'

Every modern chimera leads to a vanishing point or a potent mirage endowed with an epistemic valence, an incitement to acceleration. As a mobile edifice of navigation, the modern chimera is embedded within the modern system of knowledge where in culture is an epistemic template for systematically approaching nature via alternative paths, by means of perspective operators, synthetic resources of the encyclospace of imagination, navigation tasks triggered by the vertiginous asymptopia of reason and inferential procedures which are exercised by doing-in-thinking (i.e. epistemic performativity).

At the entrance of the abyss (that is, every local horizon or field), between two obelisks one of which bears the inscription nature and the other culture, a chimera vigilantly goes back and forth, guarding and barring travelers from further navigation. The permission to proceed is contingent upon answering the chimera's riddle. Those who fail are forever doomed with the delusion of navigation and those who succeed begin their systematic free fall into the abyss. The Riddle: Two obelisks, two portals, which is the shortest path to the abyss?

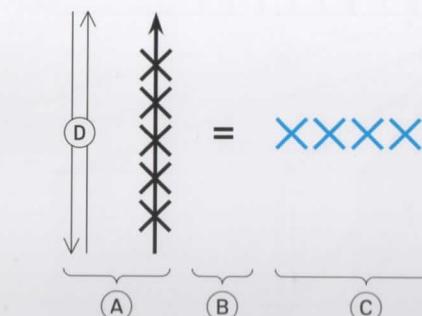
The abyss encourages obliqueness and asymptoticity, for the shortest path is not that of depth but that of a surface. Only by building a hinge that allows one to pendulate – circuitously and with ever-increasing fields of oscillation – between nature and culture, the right and the left obelisks, one can embark upon navigation.

A five-step procedure for making modern chimeras:

1

Grasping the intensive and global horizon of nature through extensively deployed local horizons. Reason or the ratio of separation from nature is a hinge that allows for the decompression of the intensive into extensive points and the compression of extensive horizons into the intensive field. In the formula 'Nature/Intensive = Culture/Extensive', the '=' is a hinge that simultaneously joins and disjoins, decompresses the intensive to the extensive (articulates degrees of intelligibility) and compresses the extensive into the intensive (immerses cultural dimensions back into nature).

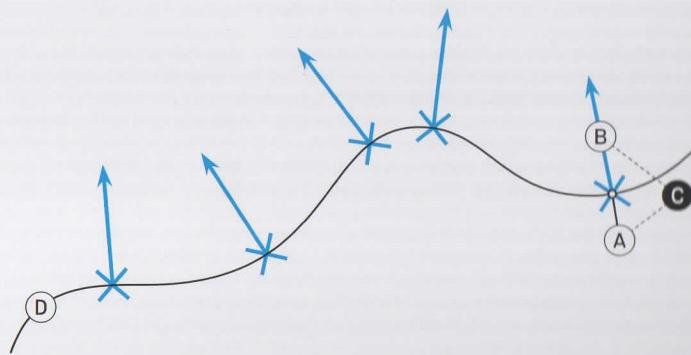
- (A) Nature – The Intensive
- (B) Hinge
- (C) Culture – The Extensive
- (D) Vertical Adjunction



CULTURAL CHIMERAS

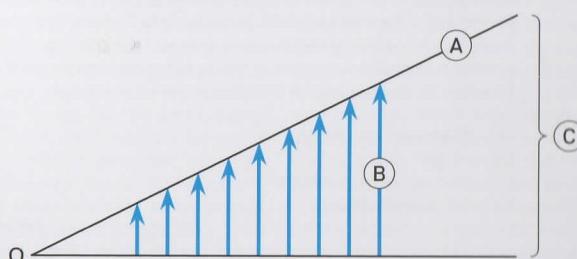
While the extensive grasping of nature brings about the possibility of various local orientations and dimensions through which nature can be approached, only a non-trivial integration of these local orientations guarantees a universal navigation of the horizon of nature. However, such an integration is not a matter of simple addition since each extensive point or local horizon is endowed with a different orientation and requires different norms of engagement.

- (A) The Local
- (B) Orientation
- (C) A point endowed with a degree of an intensive force { (A)+(B)=(C) }
- (D) The Extensive



Culture as the non-trivial integration of various incommensurable local orientations. By obliquely approaching nature, culture opens up a horizon of navigation wherein cultural orientations are arranged as degrees or dimensions of navigation and hence allow for a gradational and procedural exposition of nature. The oblique configuration of extensive or local orientations is the first step in outlining a definite horizon of navigation and rational arrangement of different local orientations.

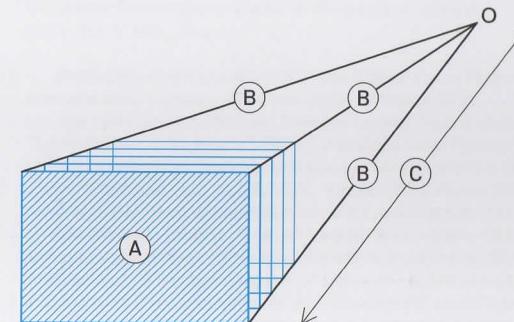
- (A) The Oblique
- (B) Local Orientation
- (C) Horizon
- (O) Vanishing Point



CULTURAL CHIMERAS

Modern culture as an accelerative horizon of navigation. The accelerative horizon is defined by its vanishing points, oblique arms and perspective operators: Vanishing points functions as epistemological hinges that configure and render compossible different local orientations toward nature. They are points of disequilibrium which provoke further navigation and expansion of the horizon. Vanishing points are, thus, cues for accelerative navigation. The oblique arms are procedural schemata that gradually unfold spectra of ratio (chimerization) and define the scope of the horizon. They arrange and cover all degrees and dimensions and by doing so, they render contemporaneous incommensurable local orientations and exercise a non-trivial and non-local form of synthesis between them. Oblique lines express the asymptoticity of reason. Perspective operators are mobile epistemological vantage points which bring into focus the scope of the horizon. The understanding and configuration of culture as a horizon of navigation delineated by vanishing points, oblique approaches and perspective operators signals the creation of modernist epistemological vantage points. The accelerative grasp of the culture of modernity should be understood as an epistemico-performative approach to nature.

- (A) The Perspective Operator
- (B) The Oblique (oblique arms subtend the horizon and its dimensions or degrees of navigation)
- (C) Gradational continuity between various intensities (oblique unfolding of the horizon)
- (O) Vanishing Point



Navigation of the universal continuum via cultural chimeras. An accelerative approach to the horizon of culture (modern chimerization) opens the scope of the continuum. The vanishing point or the epistemic hinge allows for the construction of multiple perspective operators and navigational horizons, facilitating a more expansive yet systematic approach to nature – a multi-modal confrontation to be more precise.

- (A) Nature
- (B) Culture
- (O) Vanishing Point

